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the landscape's gloom, the chilling pool of water in the street, the cold sheet of snow on the roof, the cow traveling tired up the street—the melancholy of the whole scene is relieved only by the warm glow of light seen in the window. It is early candlelight, and the family within are seated about the supper table. Yet the effect of this cheering oblong of light is so strategically strong that the melancholy of the picture is wrung into a very gentle melancholy. Millet's home looked as it appears in the painting up to the time of his death.

In contrast the studio of Theodore Rousseau is a conventional cottage. There is the customary wall, a grilled iron gate, a court filled with paths and shrubbery, roses, clematis and grapevines. There are two buildings—one the house and studio, the other the chapel building. Back of these is the garden, and then the plains and fields stretching flatly away to the horizon. The studio is above the living rooms and is reached by a winding stairway. It was known as The Club, and giant logs blazed on its hearth, splashing light into the faces of famous men.

The building which is now the chapel was once a barn, and was then turned into a studiolike affair by Rousseau and used as a place of exhibition for his pictures. The chapel is simple and contains a small altar, bits of church sculpture and a large lithograph signed by Millet, presented by Mme. Millet.

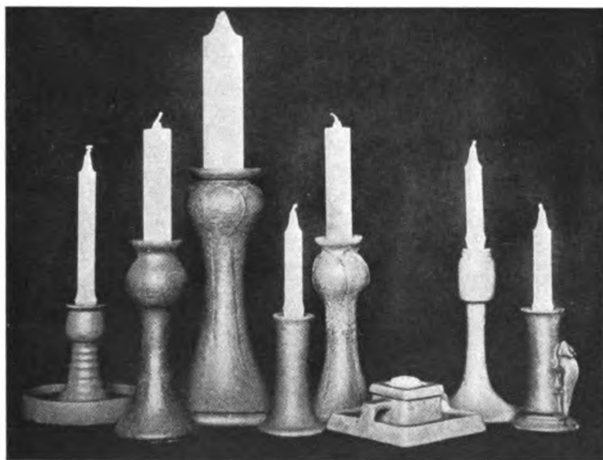
Mr. Fournier has lovingly studied the lives of his masters, to live over in his imagination what they lived and saw and did. He has patiently sought their haunts and working grounds—living in Daubigny's studio, sailing down the Oise with Corot and associating with the peasants of Millet.

THE WORK OF AMERICAN POTTERS

ARTICLE ONE—EXAMPLES OF THE WORK OF THE GRUEBY POTTERY

By PENDLETON DUDLEY

POTTERY making, for a long time one of the dead arts, has come into its own again. A generation ago there were few homes where there was any pottery to be found; to-day almost every home has its flower jars, its vases, lamps, jugs or candlesticks of pottery ware. Civilization itself may be judged by the character of its pottery. In a Greek vase of the best period we see the severe formal beauty that distinguished classic art. No less truly do the exquisite Sèvres porcelains of the time of the Louis express the refined though highly artificial taste of the French. In our own pottery we seek something more in harmony with the green of foliage, or a better foil for the brilliant hues of flowers, than the severe outline of the Greek vase or the painted ornamentation of a piece of old Sèvres.



These candlesticks have the life and freedom natural to the plastic clay

There are several large pottery kilns in America now, producing some of the most beautiful and unique examples in the world of the potter's art. One of these is directed by William H. Grueby, a true artist-artisan.

Mr. Grueby was born in 1867 of Dutch ancestry. He began his education as a ceramist when a boy of fifteen in the Low Art Tile Works, where his keen observation of the theoretical as well as the practical side of the business inspired in him from the beginning a desire for individual effort. This opportunity came to a certain degree when, in charge of an exhibit at the World's Fair in Chicago, he first came in contact with some of the great foreign masters of his chosen profession.

Following up the experiments suggested by the best examples Mr. Grueby developed glazes similar in general character to the French "grès flammé," but having a surface texture unlike that of any of the ceramic products then known. The French grès of modern times is an earthenware dipped in opaque enamels and fired until the commencement of vitrification. It was the fine qualities of texture and color of the grès, showing more of Oriental than Italian influence, that inspired Mr. Grueby to work in the direction of the grès rather than of the old brilliant glazes, developing through his experiments in non-lustrous surfaces the Grueby green and a variety of tones which were applied to architectural decoration and pottery. Where the French in their inexorable logic had swung from the bright, shiny glazes of the old ware to the extreme of dull or matt glazed surfaces, Mr. Grueby stopped at a point well in advance of the old, but judiciously short of the new extreme, producing a glazed sur-

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The long bladelike leaf designs emphasize the height of the lamp

The combination of pottery, bronze and Tiffany glass is rarely successful in this lamp

face soft in texture and varied in tone. This peculiar texture is obtainable only in the firing, not by any subsequent treatment with sand or acid. Every tile of more than one color is painted by hand before the last firing, and each is given an individual character by the modeler who completes its design.

Two points of special interest distinguish the Grueby pottery. The revival of the use of the potter's wheel gives to its forms the life and freedom natural to the plastic clay, while the enamels are of that color and quality of surface which satisfy the eye and invite the touch. This peculiar texture is like the smooth surface of a leaf or the bloom of a melon, avoiding the brilliancy of high glazes.

In color there are shades of green, yellow, gray and blue, resembling that subdued tone combined with depth and richness seen only in nature, especially in her more somber aspects. The greens vary from the light tone of a stem or a leaf to the shadowy denseness of the forest.

Besides its form and color the Grueby pottery is often further enriched by decoration in low relief. This is done while the clay is still in a plastic state, the designs being drawn and incised or modeled upon the surface after the form or profile of the vase has been shaped by the potter. The motives by which the pottery is recognized are taken from common forms in plant life, such as the mullein leaf, the slender marsh grasses and the jonquil, treated in a formal or conventional way, as the Greeks used the honeysuckle, egg and dart and acanthus.

The pottery we illustrate is typical. Practical candlesticks of watermelon green, sturdy and beautiful; jars of the same color, of russet and of dull peacock blue—all are wrought along the simplest possible designs.

A fine piece of pottery is essentially an object of utility as well as of decoration. Few examples of the potter's art could fill these two qualifications better than the two lamps. In both cases the pottery jar is of dull green and supports a bronze frame, which holds the Tiffany glass shade. Long bladelike leaf designs emphasize the height of the lamp and small flower patterns form a charming border under the bronze frame.

The combination of pottery, bronze and Tiffany glass is rarely successful and shows the great possibilities for the baked clay ware.

The substantial simplicity of these jars is typical of the Grueby ware

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PALETTE & BENCH, containing supplementary material of special interest to students, is published as a separate magazine for 15c. a copy, $1.50 a year. ARTS & DECORATION and PALETTE & BENCH, together, are sold at $3.00 a year

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"Friedland, 1807," by Meissonier. It is too much of a dress parade to hold the children's attention long

The influence of the public school shows among the older children, who seek those paintings with which they have become familiar through reproductions. *Washington Crossing the Delaware*, by Leutze, is used as an illustration in nearly every school history; copies of *The Horse Fair*, by Rosa Bonheur, and of *Joan of Arc*, by Bastien-Lepage, are in many schools; sometimes they are only newspaper clippings pinned to the classroom door, but often large carbon photographs decorating the assembly hall.

Last spring prizes were offered by the Art League of the Public Education Association for the best compositions written by high-school pupils about the objects in the Metropolitan Museum. A series of talks was given in the museum class room, followed by study in the galleries. Some of the children came frequently in order to prepare their compositions, making their own selection of subjects and deciding the whys and wherefores of their preferences. The prize-winner had selected as her subject, *The Knitting Lesson*, by Jean François Millet.

The cultivation of an appreciative audience offers a wide field of activity, one that leads to individual pleasure and encourages the growth of art in this country.

Not only must the seed of art be planted early, but it must be carefully nursed and constantly tended, if we would have the flower of artistic taste bloom in its full glory.—*Florence N. Levy, in the Bulletin of the Metropolitan Museum of Art.*

THE WORK OF AMERICAN POTTERS

ARTICLE II

NEWCOMB POTTERY TYPICAL OF THE SOUTH

By E. WOODWORD

THE Newcomb pottery had its origin and development under circumstances which attract to it a special interest and excite thoughtful reflection in those who study the hidden springs of national growth in art. As yet manufacture in the far South has not attained that volume in the finer sort of products that calls for skilled designers and masters of the crafts in any appreciable degree.

For this reason, as chief among many, the growth of art education has been slow, especially on the side of applied art. Art, let it be remembered, is a business, in so far as it must be paid for if the artist is to live; and thus the South is largely without the refining agency of the art school, since it cannot offer service and payment in return for study.

Newcomb College, when facing the conditions at the time of its founding twenty-three years ago, determined that art should be taught. A few years later it became evident that very few could study the practice of art for pure enjoyment, and the field of practical application was lacking.

The college did not shrink from the logic of the conclusion. A business had to be founded—such a business as would furnish employment for those trained and qualified and which should exhibit an object lesson as to the possibilities underlying native raw material when trained talent takes it in hand and shapes it for beauty and use.

It will accordingly be seen that Newcomb pottery is the offspring of an educational idea, born in an art school and fostered for the purpose of demonstrating the thesis that effective art expression is natural everywhere and that the material at hand is always ample. Moreover, people are readily educated to appreciate and support an honest effort of this kind, realizing that the higher civilization which we desire must include as many expressions of many-sided beauty as can be compassed.

In character this pottery is a soft paste ware, made from two mixtures of clay furnished by the Gulf States. One of these is gray, one almost

The design enhances the shape and beauty of the pieces through the emphasis of their characteristic lines

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pure white. The colors which persist at the temperature reached in the burning—about 2000°—are blue, green and yellow. The general effect lies between blue and green, with such gradations of delicate gray and touches of yellow as lend variety, while preserving family resemblance. The art school, which is at once the parent and guide of the work, has, as might be surmised, given a strong bent toward decoration. Design is the central thought in the teaching of those who elect the work. It is not strange, therefore, that at times, and always in the early stages of the young artist's career, too much decoration should be often apparent. As maturer judgment ripens, however, this disappears, and appropriate line and reserve of decoration becomes the rule.

While the loving cup is somewhat overdecorated, nevertheless the lines are strong and the result effective

It is, however, to be remembered that this pottery is intended to exhibit decoration. Many prefer undecorated ware, hence a certain amount is made to meet the need and aid the financial side; but Newcomb pottery is essentially decorated ware.

The pieces that we illustrate are typical in color, in texture and in decoration. In each case the design is very deeply incised, and green, blue and light gray predominate. The design follows and emphasizes the shape of the pottery, and is drawn from the commonest of the Southern trees and plants—the live oak, the magnolia, the orange, the pine, and landscapes of the Gulf Coast. No design is ever duplicated, so that there is endless variety in the Newcomb pottery.

A PLEA FOR SIMPLE GLASS

OBJECTIONS TO ELABORATELY ENGRAVED GLASSWARE

GLASS needs no applied ornament, no decoration, whether cut or engraved. Its beauty is in its own translucent charm; to destroy that is to ruin the glass. With a needle you might prick a beautiful design on each petal of a rose, but you would not improve the rose, nor would your skill of hand do the least credit to your taste. It is even so with glass. Exquisite designs may be engraved upon it, but, like thick veils over the faces of lovely women, they tease the eye, and the beauty which they hide is worth admiring. The limpid qualities of glass are diamondlike in brilliance, and they ought to be kept pure and unblemished. Let your glass be unengraved and have such graceful forms as are simple and natural.

The first essential of good table glass enables us to see at once that it was made from fluid material cooled in a careful manner. This limpidity was valued till the end of the seventeenth century, when the wheel came into play, and with it the custom of engraving glasses. The early efforts were not bad, but when after a little practice the engraver's hand became delicate in touch, intricate designs were attempted, and at last the waterlike transparency of table glass was veiled by patterns.

Skill of hand has often been accompanied by a decline of taste, and with glass the decline was rapid and complete. The material was turned out in blocks, deeply cut and heavy, decanters were like huge clubs, notched and indented. The belief that glass was to be valued by weight, like gold, lived till the beginning of the nineteenth century, when a gradual improvement began to bring into fashion some beautiful forms in delicate films of glass. The unfortunate custom of engraving the surface with elaborate patterns was retained, and has been handed on to our time in popular work.

The use of color in household glass has provoked many arguments. There are times when it is justified, for the craft of the glassblower charms now and then with effects like those of enamel. In addition to employing a material of one color "pot metal" of different tints can be laid one over the other, and when the outer films are cut through by the wheel we have a pattern in one hue on a different tinted ground. Only, as plain glass, pure and transparent, has a rare beauty, there is danger in polychrome experiments. If color is desired and admired in glassware, in the best examples the body of the glass is plain, and relieved by a single color in the stem or in the ornamental portions.

Opal glass, through which light is transmitted in iridescent hues, rich and lovely, is justified in well-made flower vases, but not in wine glasses. The same is true of lead-glass and soda-lime glass, the former cold and colorless, not unlike the crystal glass of the eighteenth century, which owed its weight and peculiar brightness to large quantities of red lead. Soda-lime glass has a soft, warm surface, a limpid clarity, a singular, translucent texture, through which light seems to pass reluctantly, melting rather than flashing. This beautiful material wants no added ornament of any kind whatever.

The designs are incised to a considerable depth and green contrasted with blue and light gray give them the characteristic color note of the Newcomb pottery

Fluted glass may be very beautiful. A craftsman blows a lump of pot metal into a corrugated cylinder, and the fluting lasts forever, however the glass is treated. Blow it into a globe, twist it into a stem, make it into a dish, the flutes remain, however delicate and wavelike they may be.

W. S. SPARROW.

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ANNOUNCEMENT
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Although it will contain more reading matter and illustrations than appeared in PALETTE & BENCH while it was selling at $3.00 a year, ARTS & DECORATION with *Palette & Bench Department* will be sold to yearly subscribers for $2.00. The term of Subscription to *Palette & Bench* subscribers will be extended 50%.

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The artistic expression is in the body of the ware as much as in the applied decoration

THE WORK OF AMERICAN POTTERS

ARTICLE THREE—THE STORY OF ROOKWOOD

By NICHOLAS HUNGERFORD

ONE of the most distinctive potteries of this country and among Europeans probably the best known and most admired, is the Rookwood. There are very few to whom the simple lines and rich color, superb blends of red and brown and yellow, of the earlier ware are not familiar; possibly in some the opaque tones of soft, light greens and grays and the conventionalized forms of the more recent output would less easily wake recognition. One of the main forces, however, which gives its great artistic value to the Rookwood establishment is that never is it satisfied to reproduce. The pottery is managed in a fashion apparently very unlike that of an ordinary commercial enterprise. The contrast strikes one as one steps onto the summit of Mount Adams, one of the hills surrounding Cincinnati, and is apparently transported to a village green in the English midlands, a grass-covered plot in front of low, red-roofed, half-timbered buildings with swinging windows and flowers in vases on many of the window sills. The air is clear up there and one feels many miles away from a modern commercial city.

Like any other object of art the qualities of a Rookwood

The tender loveliness of the vellum finish is peculiary appropriate to simple floral designs

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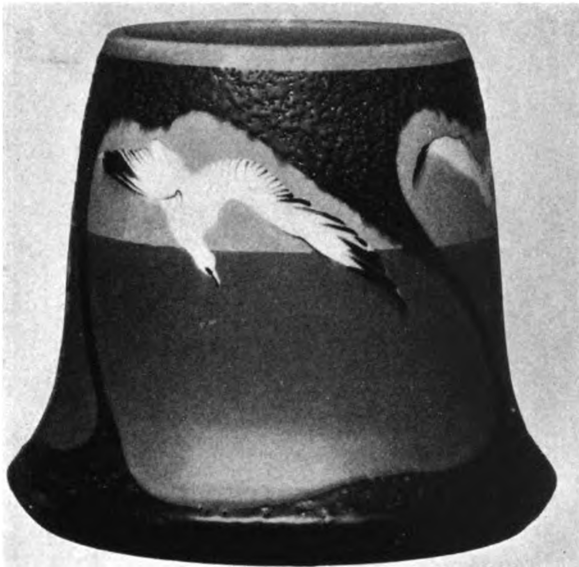

A sea gull design with much freedom of execution

vase are largely the result of the decorative processes peculiar to its making. The processes are difficult and complicated and, therefore, do not commend themselves to the manufacturer who leans rather to commercial profit than to artistic excellence. To the mastery of these methods at Rookwood is due the remarkable variety of vases now produced there. So great is this variety that experts have said that Rookwood is really the home of half a dozen potteries, each of which might well have a separate existence. Only a knowledge of the processes will enable one to understand the qualities which give Rookwood its distinctive charm and which explain the relationship between the tender loveliness of the "vellum,' a more recent development, and the "standard," or yellow, glaze for which the pottery first became known.

A visitor to the studios at Rookwood finds upon the shelves of a "damp box" rows of variously formed vases in the moist clay state in which they came fresh from the throwing room. Without being fired or in any way hardened for their protection, these moist clay vases pass into the hands of the artist decorator, who upon this soft surface composes with brush and India ink the design carefully thought out for this particular vase, adapting to the shape a motive suggested by one of the thousands of studies in the Rookwood Library. The motive, whether floral or landscape, or in purely conventional lines, is always an individual expression of the artist's creative sense, never a soulless or mechanical repetition.

The newest output of the Rookwood Potteries is conventionalized in shape and design

The decorative motive being thus established the artist proceeds to work it literally into the body of the vase by slip painting, incising, delicate modeling or other manipulation of the clay piece. Now, slip is itself nothing but clay diluted with water, which, gradually drying, becomes an integral part of the vase. Into this slip are mixed the mineral powders which trial by fire has, after long years of experiment, selected as the color palette of Rookwood. Most of these pigments, when applied, have

The motive is an individual expression of the artist's creative sense

in color or shade little or no resemblance to the effect to be produced later by fire. The artist, therefore, depends for color upon an experience acquired after many years of puzzling trial. Both decorative arrangement and beauty of drawing may be clearly attained, and yet the greatest care of these prove utterly futile if an error of judgment be made by the artist in the selection or dilution of an almost colorless powder upon which the fire is to act.

As it leaves the hand of the artist the Rookwood vase, still in the perishable clay state, has had wrought into it the design which will make its beauty. The artistic expression is absolutely in the body of the vase, and all the risks of two firings in the kilns must be passed, first into the biscuit state and second for glazing.

With the exception of two types of mat glaze painting this process is undergone by all Rookwoods. In the "Standard," or yellow glaze the color schemes were red

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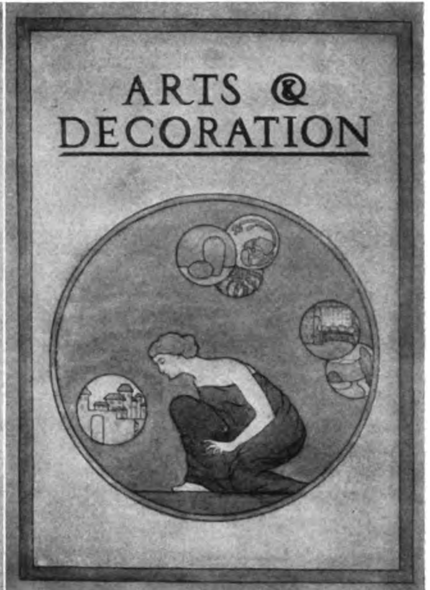
Designed by Harry Bishop. The corners enclosing the circle are good

Textile cover with a strong decorative border, by Edith Sherman



Symbolic figure of Art examining the different spheres of art, by Madeleine Steinhardt

and brown and the glaze golden yellow. In the "Iris" the colors are cool, clear and usually delicate, and the glaze colorless and brilliant of surface. In the "Vellum" the colors are not unlike those in the other two, though more tender and subtle, as seen through the parchmentlike mat glaze which envelops but does not hide the decoration. In all these the decorative processes are identical. One type is as much Rookwood as another and all differ from any other faience made in the world. The pervading charm of Rookwood's artistic expression is the outgrowth of the decorator's control and use of these processes and his recognition of the qualities which come naturally from them. The design, wrought with much artistic skill into the body of the moist clay piece, then fired into it as biscuit and finally seen through the enveloping glaze, seems peculiarly a part and parcel of the shape it occupies, restrained within the limits of art.

A potter at work, designed by John Lagatta

THE COVER OF A MAGAZINE

DESIGNS SUGGESTED FOR ARTS AND DECORATION BY THE STUDENTS OF AN ART SCHOOL

IT IS inevitable that anything which is new shall have criticism, either favorable or unfavorable, or both. ARTS AND DECORATION has been no exception. Along with all the people who have commented on the beautiful pictures in the magazine, the well-written articles, the interesting subject matter and the attractive cover, there have been those who, while enthusiastic over the magazine as a whole, have suggested various improvements. Unfavorable criticism is more than likely to be destructive without having any creative or constructive value. One of our readers didn't like our cover. But he didn't merely tell us that the cover didn't fit our whole policy, that it implied art but not decoration, one art—painting—but not all the arts.

He is Frank Alvah Parsons, director of the New York School of Fine and Applied Art, and before offering us his criticism he put this problem before one of his classes in design:

"Make a cover for a new magazine, ARTS AND DECORATION by name, whose object is to reflect the impulse of art outside of pictures. The particular arts in which it is interested are architecture, pottery, textiles, rugs and interior decoration. The decorative rather than the pictorial is to be emphasized. Every cover is to have an original line border as an enclosing form. You are to express the same idea in your lettering, your decorative material and your color. Color is most important."

With this problem before them a dozen students who have been studying for only a year and some but one or two months went to work. The results are illustrated. Every one of these cover designs is interesting and expressive, and would make an effective cover for ARTS AND DECORATION.

There are certain qualities common to them all. The lines are simple and clean. Flat decorative treatment has been given, with almost no detail. The color, which is most important, is in every case subtle, decorative, refined, natural. In all the lettering is similar in that it is firm, direct, effective, and in that pupils were limited to something similar to that used in the first cover of the magazine. The borders, every one of which is original, are firm, and hold together well while following the shape of the cover. No loose units of design are scattered in unnecessary or meaning-

Purely decorative cover suggesting a mural painting, by Albert Nolc

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The result of little journeys into unusual corners of the field of ceramics

THE WORK OF AMERICAN POTTERS

ARTICLE FOUR—HOW TECO CAME TO BE

By CHARLES CROSBY

WHEN William Day Gates began twenty years ago to experiment with the mixing, blending and modeling of clay he had no thought of founding a new craft, still less of adding something to the art life of a nation. As a craftsman in terra cotta who loved his work, he filled his leisure hours with little journeys into unknown corners of the field of ceramics. Teco pottery was born in the happy thoughts, the dreams of nature's forms and colors that filled these idle moments. The art world owes much to the fact that there were occasional slack times in the commercial manufacture of terra cotta in those days. For thirteen years Teco remained the love of an artist, shared only by his friends and fellow workers. He would as soon have thought of incorporating his family as this child of an art impulse. Each of these thirteen years of enthusiastic work added something to the perfection of technique of blending and burning the clays and the production of the rare surface, the individual colors that have made Teco ware unique.

At first he made it for his friends, from his own designs, in simple, natural shapes. Occasional artists and architects who saw it recognized its innate beauty of form and color, and with no thought of pay or profit sketched new forms for the artist-craftsman to execute. They were sufficiently honored to have their ideas done into this new art form. To this day the Teco designs, except those produced by Mr. Gates himself, are contributed by his friends among the artists and architects, for the pure love of the art. The Gates Potteries long ago recognized the impossibility of buying art and at the same time keeping it within the reach of the people. Mr. Gates believes that more of the originality, variety and simplicity of true art can be secured in the Teco way than by the purchase of any designing talent, however great. The work of any one designer or artist must of necessity follow along more or less uniform lines, and will have a certain sameness or repetition of form about it. The idea of the Gates Potteries has always been to give to every piece of ware an individuality and character of its own. The variety and ingenuity of the forms has been due to the fact that from the beginning each design has been the expression of an artist's happy thought in form and color. Teco ware is of no school of design, born of no cult or artistic fashion. Its artistry consists in keeping to the simple, natural, graceful, elemental forms, the natural, delicate tones and colors that are fundamental to all true art and architecture. That is why they blend and harmonize with any style of architecture or decoration.

The popularity of the new pottery with the discriminating friends of its early days did not induce its founder to try to flood the market and turn his art into as much quick money as possible.

It was not until seven years ago that Teco, named from the first syllables of "terra cotta," was manufactured and distributed on a national scale. Its popularity has been a steady growth, but Mr. Gates has always insisted that expansion should not be too rapid to hold fast to the ideals on which it was founded.

Of the five hundred odd designs that now constitute the collection of Teco ware those that were made last are just as carefully chosen for their artistic form and just as carefully burnt into their own particular color and finish as were those made in the early nineties, when artist and craftsman eagerly turned into clay in the evening a rare form-thought of the day.

The widening field of the art uses for Teco and the growth of intelligent home decoration has led the Gates Potteries to develop a number of new colors that have been just as beautifully blended and painstakingly perfected as the original green, a shade so distinctive that it has given its own name to the color. The new colors which have been given to the public during the past year are platinum gray, blue, red, purple and yellow. There are two or three shades of green, each with its own peculiarities and charm and unlike any other greens in art. In brown there are four delicate gradations of color. The new ones have been developed with infinite care and long experiment to retain that rare Teco surface which no adjective is quite able to describe accurately.

The new shapes of the past year have been of a particularly practical and useful character. The foundation of Teco art is simplicity and use. Mr. Gates has always held firmly to the idea that the art that lives longest and flourishes is the art that makes its appeal to the greatest number of people. The ultra-artistic, the bizarre and the fantastic have never found favor with the Teco artists. They are religious in their belief that art is no less art when it is useful and "practical," if you please. The most noticeable characteristic of this season's pieces is their adaptability to be used. They are obviously made for something. They fit the hand and can be handled. Projecting bands and perpendicular detached parts, while

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Each design is the expression of an artist's happy thought in form and color

not obtrusive enough to be called handles, are suggestive of the ease with which they may be lifted or moved. They are always integral parts of a decorative whole and not excresences or afterthoughts.

The demand for outdoor Teco pieces has led to the designing of a number of garden utilities that are burnt in open kilns, but with the same careful craftsmanship and attention to design as in the pieces for household decoration.

THE ART OF CUTTING GEMS

IN PRECIOUS stone cutting the first step is to chip the stone with a large, square-edged hammer on an iron plate or to slit it by means of a circular disc of thin sheet iron placed horizontally and made to revolve by simple machinery. Diamond dust, mixed with sperm or other oil, is applied to the edge of the iron plate, a raised edge around the table preventing the loss of dust. A small quantity is put on the disc and from time to time renewed. When cut the stone is ground on horizontal wheels called laps, made of lead, iron, copper, tin or alloys, and sometimes of wood of different degrees of hardness. On these is spread emery, diamond or corundum powder. For some gems wheels are used covered with cloth, leather or hard brushes. The emery, finely ground, gradually imbeds itself firmly in the lead or other soft metal of which the wheels are made.

The stone, firmly cemented to a gem stick with shellac and brick dust, is pressed against the wheel. The facets, or flat surfaces, which give brilliancy to transparent stones, are cut by a simple contrivance. By the side of the horizontal grinding wheel is placed an upright, heavy, clublike piece of wood, resembling a long-necked, very narrow bottle reversed. In this, in different places, notches are cut. As it revolves, the gem presses on the wheel and the surface is cut away. To make a new facet the rod holding the gem is held against a notch, which gives a new inclination or a new angle. A wooden instrument is used by some lapidaries to hold the gem stick, the facets being adjusted by a mechanical contrivance. Only in the very commonest imitation work is the stone held in the hand. The diamond powder used is made from bort, or imperfect, coarse diamonds, selling at from 75 cents to $3 a carat. The workmen acquire wonderful facility in shaping and polishing stones, and from a given pattern will produce the required object with great rapidity.

The finest cutting of precious stones is done in London, Paris, New York and Boston and in the Jura; of semi-precious stones in Paris and the Jura; of garnets in Bohemia; of amethyst, citrine and Spanish topaz (brown topaz) in Paris and Oberstein; of blue, white and green topaz, amethysts, green garnets, jaspers, agate, rock crystal, etc., in wonderful perfection in the Ural Mountains. Imitation stones are cut in Paris and the Jura; in Jurnau and Gablonz, in Bohemia, and in Providence, R. I.

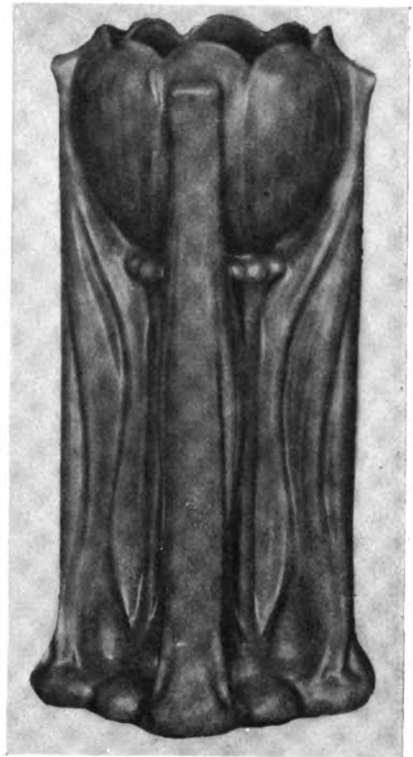
Until the fourteenth century all gems were either cut *en cabochon*—that is, convex on one side like a carbuncle—or in the form of beads, drilled from both sides, in such a rude manner that the two perforations met very imperfectly. The latter may have been the Oriental custom brought to Europe by Phœnicians or other merchants from that quarter, or introduced during the period of the crusades. Some of the finest gems in the crowns of Austria, Germany and Russia are sapphires and emeralds that have been pierced in this manner.

The Orientals polish precious stones in all manner of irregular shapes, according to the form of the piece when found, and even lately in India gems have been cut partly with facets and partly rounding, and drilled in a number of places, to be suspended by wire.

Rubies, sapphires, chrysoberyls, alexandrites, moonstones and Indian garnets are cut almost entirely in London, Paris and the Jura. These are sent to Europe, principally to London, where the commission houses receive offers on the various parcels from America, France and other quarters of the globe.

Gem cutting is carried on in Ceylon, but almost entirely in the primitive Ceylonees style, viz., with little regard for beauty, but simply for the purpose of retaining as much weight as possible. The English Oriental stone cutters are preferable, although some of the most remarkable work ever done is that of the French lapidaries.

In modern times the cutting of garnets has been almost entirely confined to a single district in Bohemia, where the industry has flourished since the early part of the sixteenth century. There are now 500 miners, 500 cutters and 3,000 dealers engaged in this single industry in the kingdom. At Jeypore, in India, are large cutting works employing native workmen.



The handles are integral parts of a decorative scheme and not excrescences or afterthoughts

The artistry consists in keeping to the simple, natural, graceful, elemental forms

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PAUL REVERE POTTERY OF BOSTON TOWN

By MIRA B. EDSON

WHEN the results are well presented local subjects have an interest which is not without its legitimate appeal. The historic tiles which come from the Paul Revere Pottery, of Boston, have this interest, and as the placement or framing of a work of art has much to do with the pleasure it is able to evoke, so these little tilings, to be appreciated for what they are, are best set up locally upon mantel or elsewhere in the New England cottage. The subjects are taken from the old and well-known buildings in the neighborhood of Boston—the Old South Church, the Schoolmaster's House, Paul Revere's House, The Eliot, and others. These are four or five inches square and are of a "mat" surface, a clay and treatment found throughout the work of the shop. The design is drawn upon the clay while still soft, in outline, and color added. The colors are for the most part in natural tones of soft values and the effect is both unpretentious and pleasing.

As the name of The Bowl Shop, where the tiles are made, implies, there is a large output of bowls; these with accompanying plates or pitchers appear as porridge sets, bread and milk sets, small toilet sets, breakfast plates for children and salad bowls, as well as candlesticks. These, too, are of a rough surface and are decorated most simply and boldly, the colors being definite and primitive, yet very pleasing, with the result that the ware has found ready acceptance and sale in all parts of the country. The ornament consists chiefly of small figures variously posed, but arranged, for the most part, in a broad, decorative band of color.

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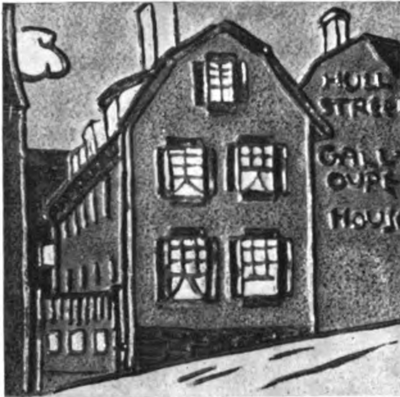

There is a quaint flavor of primitive craftsmanship

The glaze used is the particular property of the pottery, bought of an old English potter, to whom the formula, the result of years of experiment, has been handed down as a legacy.

Another set of tiles, perhaps more decorative in effect than the "Boston" set, shows the three caravels of Columbus, and the *Mayflower*, while still another portrays the ride of Paul Revere, which is indeed an appropriate subject for a pottery made beneath the very shadow of the Old North Church. This set should form a most appropriate decoration for a mantelpiece in a New England cottage.

A unique interest attaches to the making of this ware, because of being made under conditions which constitute an experiment in shop work. The workers are for the most part girls, who are members of the club immediately after leaving school, and the work is carried on in the rooms of the Library Club House, 18 Hull Street, Boston. The rooms are bright and agreeable, and the spirit of the place is inspiring. The classes of the club, upon varied and valuable subjects, are all open to the girls of the pottery, or, perhaps, it is truer to say the girls are drawn from among those who are already members of the club. From the mixing of the clay to the drawing of the kiln all operations are performed with an individual desire to obtain the best possible results, and the stimulus of the club classes trains the girls daily in that high appreciation of the best things on every hand which must be part of the practical attainment of an able designer. The pottery thus illustrates an interesting social experiment also, bringing out as it does the possibility of attainment in craftsmanship by the hands of non-professional workers.

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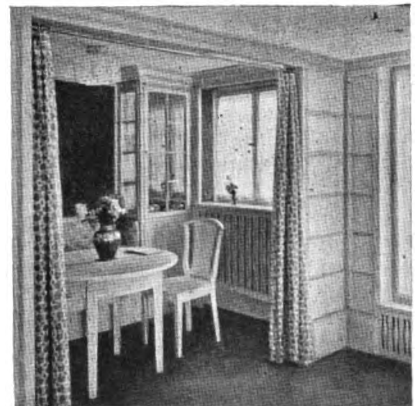

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